

UPSTAIRS BULLETIN

Volume 8 - Number 4

April 20, 1968

Chicago, Illinois

An Educational Group

ARE YOU ONE OF THOSE apathetic Chicago-ans interested only in Star names, big print and the let's leave them breathless school of dance? To what point! You really miss the pleasure of seeing the development of young talent when it is at its most charming. It is possible you do not realize how much talent the mid-west produces for the major theater in the country. It is always necessary for this talent to leave Chicago to be seen and appreciated. We in our school have had this pleasure over the years of seeing many nascent talents develop and grow into stars in ballet companies and musicals which have taken them all over the world. Why don't you share our joy and come to see the newer crop on May 17th and 18th? Because of the size of the school, a school recital is impossible and undesirable, so the selection is usually decided by our belief in their possibilities (which is sometimes only latent) and who is needed at the time for the ballets being given. Rehearsals begin early in September and every Sunday all year long is spent working long hours. Those chosen to appear must make sacrifices throughout the year and naturally, it is a hardship on the families. A few do fall by the wayside, but on the whole, we are fortunate in producing many dedicated pupils. This is the way it must be if one is to be in the theatre.

Before we talk about the program at St. Alphonsus - here is the news of the alumni. It has been a busy three months with visiting ballet companies and old friends. Most recent was the Harkness Ballet visit in our favorite theatre - the Auditorium. And the school was very proud of the dancing and prominence of ALEXIS HOFF and BONNIE MATHIS in that company. Both girls have grown immensely as performing artists and we had plenty of opportunity to see them in various roles. ALEXIS will be remembered in the school in the part of the 'Brook' in Mr. Stone's ballet 'A Friend is Someone who Likes You'. BONNIE came to us earlier

from ROBERTA REHBERG (also an alumni) and was one of the early migrators from Milwaukee. Others have been MARLENE LUSTIG, JOHN NEUMEIER, POLLY HARDING and now KATHY PARKIN. Probably the most successful and the most dedicated was JOHN NEUMEIER.

JOHN has been having considerable success as a choreographer in Europe. A ballet he recently did for the Noverre Matinees - to Honegger's music - "Innocence and Experience" - will be premiered in the Cranko Company at the German Festival (Swetziper Festspiele) and will remain in the Cranko repertoire. Another ballet of his was bought by the West German Television in Munich. He also choreographed a ballet to a Concerto for guitar and string orchestra by Mauro Guilliani for the Noverre Matinees. This ballet was called "The Princesses' only adventure" after an Edna St. Vincent Millay poem. TRUMAN FINNEY danced the only male part in the ballet. Neumeier was prominent in Stone Camryn performances for a number of years beginning in 1959 in "Like a Weeping Willow" and "Alice in Wonderland". In the next few years he had lead parts in "In My Landscape", "Hansel and Gretel", "In Whom I Live Dying", "Les Biches" and "Pavane Pour Une Infante". At the time the last Bulletin was in the mail, BILL REILLY collapsed in Tahoe and within eight days, had three major operations. It was touch and go for two weeks and minus thirty pounds he flew home to New York to recover. Towards the end of March he was back in Chicago greatly improved to consider a teaching position in Milwaukee which we had heard about and thought it would be ideal for him. Before he returned home he seemed delighted with the prospects but made no immediate decision. The position is open in September. BILL had no sooner recovered than SHEILA fell and fractured her left wrist while teaching at Marquette. She has been bearing up under the discomfort of a cast. RUTH ANN KOESUN and

JOHN KRIZA have taken charge of the dance department at Hull House. The department has had a stormy time over the past year or two with many incapable people in and out. MEL SPINNEY will continue on as a teacher for the children. We had a very pleasant surprise when TERRY RUDOLPH walked into the school at about class time recently. As always, it was a very quick and brief visit between many appointments and engagements with her skating profession. Another surprise visitor was KAROLY BARTA on his way to Nashville to work for Albertine Maxwell on a spring program. He remains busy as a teacher and choreographer. The only dancer to receive reviews in the Illinois Ballet's "Pas de Quatre" was SC trained PEGGY POWELL. RUTH ANN KOESUN staged the ballet for Mr. Dolin. PEGGY was in the school at the time KAREN KRYCH and FREMUTH HIRSH were in our programs and while Ballet Theatre was in town they had a reunion. Several days before Ballet Theatre's opening, our classes were livened up with many of their dancers. It was good having KAREN KRYCH and NAOMI SORKIN back at the barre and both dancing beautifully. Local dancer ELLEN EVERETT and her husband BILLY GLASSMAN were also in daily for classes and lunches. Most people are annoyed with the fact that Ballet Theatre is only bringing Swan Lake and Giselle to Chicago (annoyed enough not to buy tickets) and now comes the news that the Bolshoi will only bring S Swan Lake and Giselle. It appears that Mr. Hurok and Mr. Zelzer are out to keep the dancing profession out of their theatres. How bored can we get? In a recent publication we noticed that KATHY POSIN and DAVID KROHN are members of the Anna Sokolow Dance Company. KATHY spent her high school years in the school and DAVID was a summer scholarship pupil a few years back. MARTHA ARMSTRONG was with the Bennington Dance Company this season. At long last DOLORES LIPINSKI and her husband LARRY LONG are going to Europe in May - they will dance in several Festival programs in the Netherlands. They will dance the Pas de deux from Swan Lake (Kirov version) and the Flower Festival duo FRUMETH HIRSH SIEGEL has been added to the Interlochen staff this summer. As in the past SHEILA REILLY is Director and JOSEPH KAMINSKI and STEVE

PRIMIS assist on the staff. From the coverage of the recent riots in the National magazines, it would appear that Chicago no longer exists - however it does and the routine was not interrupted that much. Classes were cancelled that Friday only, but after that everything went on as usual. Sunday at 9:30 A.M. we had a full rehearsal up until curtain time for Ballet Theatre. Just in passing must admit we are glad that the summer course ends long before the Democratic Convention which seems to promise an especial aura of idiocy. ELISABETH WINEBERG was home for the week to rehearse "Sense of Wonder" with the group. We are happy to be able to present the ballet another time . . . but this is it! How far can costumes be let out? Both MAGGIE SMITH & DEAN BADOLATO have grown so much since the original performance that it is a strain on their parents ELISABETH & STEVE PRIMIS. They have not grown but certainly they are stronger. DONNA EHRLER, LISA HOFFMAN and BETH COLLIER are new in the cast.

"FOOFOORAW" (an American expression meaning a disturbance) originally was choreographed by Mr. STONE for the tour I did in the beautiful autumn of 1952 - covering eight states. BARBARA DE FEO as the mother, JOAN EHEMANN was the Foofoo-raw, PATRICK HEIM & DONNA ROKNICK were the mischievous children and I the frustrated father. Last year MR. STONE revived the ballet with its present cast. CARREN CHESHER & STEVE PRIMIS the parents and BILL BADOLATO & KATHY PARKIN the children and ANNA DROGOSZEWSKI the cause of all the trouble. It was so popular that we have had many requests to repeat it again this spring. It is not often that we are able to supply the same cast within a year. ANNA and her husband are staying over just for this performance and will leave for a six months tour of Europe early in June. ANNA has just returned from a tour with the RUTH PAGE Ballet. "THE STORY OF FERDINAND" began as a ballet in 1943 at the Children's Civic Theatre with BILL REILLY as the young bull. No program exists so the original cast will have to report in and let us know "who was what and what was who" as Poo remarked. In 1950 it was revived for a performance in Rockford,

Illinois for the Junior League. At that time JOHN SHARPE was narrator, PATRICK HEIM - Ferdinand, JOAN EHEMANN - the Bee, BILL REILLY - the matador. Also in the cast was VALERIE EHEMANN, AUDRE DECHMANN, DARRELL NOTARA, JOHN WIDMER and ELISSA QUEYQUEP who was "his mother who was a cow". Ferdinand came around again in 1957 at St. Alphonsus with PATRICK CUMMINGS (who recently staged the dances in Mamee), the Little Bulls were KAREN KRYCH (now soloist in Ballet Theatre) and PEGGY POWELL (now in Illinois Ballet), the Bee was ELLEVA DAVIDSON (now a modern dance teacher in Michigan), one of the Butterflies was MARILYN BROWN (now the sexy MARI LYNN BROWN of records, TV and night clubs), the other was GEORGINE THON (now on Broadway). One of the flowers was none other than JUDI WEST (now a well known actress) and JOSEPH KAMINSKI was the matador. In 1958 JOHN WIDMER was Ferdinand and ROSE-MARY HARWOOD his Mother. The three men were MEL SPINNEY (now Hull House), RICHARD MOHNHAUPT (in Musicals) and JIM MORSKI (now Rabovsky-Kovak Ballet). This year's cast promises to be one of the best. DEAN BADOLATO will have the title role with JORENE HOLAS and MAGGIE SMITH sharing the part of the Bee. RANDI SCHULTZ will be Ma and just wait until you see and hear RICHARD WILCZYNSKI as the Matador. The cast had been enlarged for this performance and we feel that many in this cast will make their mark in the dance world.

If you haven't already ordered your seats for the May performances do so at once. Tickets have been selling for 6 weeks now. On May 24 in Benton Harbor Mich. there is to be a performance of "The Medium" with ANN ROSS as Monica and STEVE PRIMIS dancing the part of the Mute. WC is assisting with the direction. On June 11, Dr. Eli Duffy is to be taped for a fall showing on Channel 11. I'm only sorry they didn't do it ten years ago when I was a bit younger. This brings us up to date on news as we know it. If you have any that we do not know about, please write it in.

Recently we read an article about a very great teacher whom we have admired for many years and also shared pupils, ALVINA KRAUSE. In the following substitute the word dance for acting and it has a very familiar ring. "Now we can get down to business," she said, tucking her

handkerchief into her belt. "First of all, we'd better be sure you're in the right place. I teach acting. I don't know why you are here. Some of you want to be teachers. Some, perhaps, simply because you love the theatre and want to learn about it. Certainly all of you will not be professional actors. Thank God. The field is overcrowded as it is. But I'm teaching for the professionals. Those who want to devote their lives to acting. And your work will be judged accordingly. If you are looking for glamour and fun, this is not the place for you. Perhaps we will find both. I hope so. But they are accidental. By-products. Our object is work. I will not teach you how to be successful. I can give you no simple tricks that will make you a star. There are none, and anyway, that doesn't interest me. I will try to teach you the craft of acting. How successful I am, depends on my ability and on yours. I can be patient with slowness to learn. All art is difficult, and it takes time. But I will not tolerate stupidity and laziness. There is a waiting list for this class. I cannot admit more than 20 or the whole class will be useless. So as long as you are willing to work and learn you may stay. But if you aren't, there are others waiting to take your place."

"Now a word of warning. You come here fascinated with the neurotic artist, in all his picturesqueness and his pose. Don't be taken in. Kill that illusion now. Neurosis is not interesting because it interferes with work, with action, with accomplishment. We have no time for neurosis."

THOUGHTS TO DWELL ON

To be conscious is not just to be; it is to mean, to extend, to point beyond oneself. To testify that some kind of beyond exists and to be ever on the verge of entering it. - Philip Wheelwright.

Action is at its strongest when it is spontaneous; but spontaneity is fertile and fruitful only when based on well digested experience. - Jean Louis Barrault

Humanism consists in the belief that something worth while can be made of life on this planet; that mankind can be humanized, that it is happiness to work toward that goal. - Berenson